

2^a Edición



Ejercicios Prácticos

Rosa M. de Basabe

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

LeKle

EJERCICIOS PRÁCTICOS

PARA

PIANO



POR

ROSA
M. DE BASALO



S. N. LLAMOZAS & C^A EDITORES
CARACAS (VENEZUELA)

Instituto Nacional de Bellas Artes.

Caracas: 12 de Octubre de 1911.

Informe.

Señor Director:

Hemos examinado detenidamente el opúsculo „Ejercicios prácticos para piano” de que es autora la distinguida profesora Sra. Dña Rosa de Basalo, y con cuyo objeto se sirvió Usted confiárnoslo; y nos es grato manifestar á Ud. que en nuestro concepto dicha obra llena á cabalidad su objeto, procurando el gradual desarrollo de la ejecución, tanto por lo que concierne á la soltura y agilidad de los dedos, como al acertado empleo de la muñeca y del antebrazo.

Basadas sus fórmulas en los grandes clásicos del instrumento, resulta de ello una garantía de corrección en el método adoptado; á lo que se agrega la observación propia, aplicada con certero criterio, en pasajes susceptibles de combinaciones mejor graduadas y más conducentes al fin propuesto.

Por tales razones estimamos de efectiva utilidad para el estudio del piano, la obra que se ha servido Ud. someter á nuestro examen.

Somos de Ud. atentos servidores.

Salvador Llamozas. Andrés Delgado Pardo. Ignacio Bustamante.

Es copia.

El Secretario del Instituto de Bellas Artes

Julio C. Alvarado.

Hay un sello.

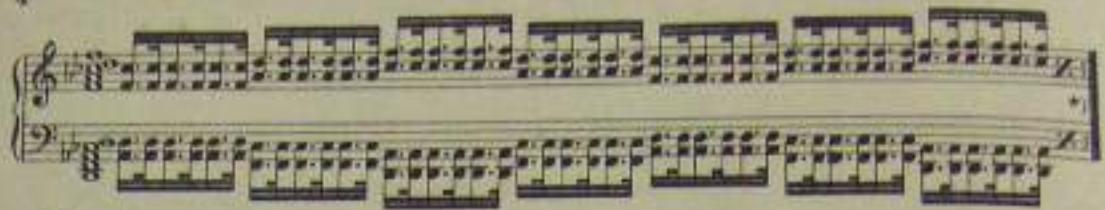
L 3
Ejercicios Prácticos.

Rosa M. de Basalo.

Piano

7^a disminuida

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94



II.

Ten. 1

7^{ma} de dominante



* Se sigue el orden cromático subiendo y se baja del mismo modo.

25

Le KlePon

Le KlePon

5

8

8

8

8

Se vuelve al centro por los mismos acordes.

8

8

8

III.

que disminuidas

8

se regresa con puntillas

LeKleDan

IV.

Ten. S

7^a de sensible

Conviene repetir la serie IV con puntillón e.g.

N
V.

9^{as} menores

Repítase la serie V con puntilllos v. 2.

VI.

9^{as} mayores Repítase con puntilllos como en el anterior

Digitized by srujanika@gmail.com

Lexikon

VII.

de volver





*Puedes hacer estos ejercicios por todo el mundo.

三



IX. Ligado perfecto.

la derecha sola

mano izquierda

LeKlePap

12 X.

MD

XI. Ligado.

Ligado.





LITERATUR

LeZilePar

XII.

AII. 7th de dominante

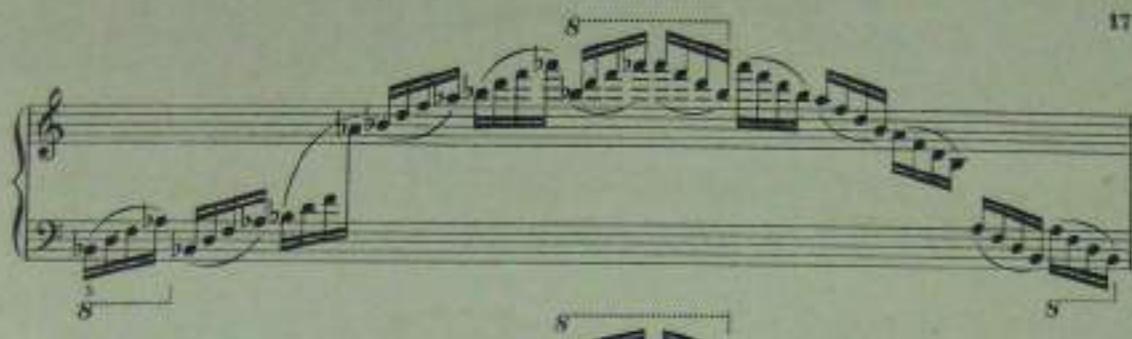
-15

A page from a musical score for piano, featuring five staves of music. The top staff begins with a dynamic of 'M.D.' (Mezzo-Dotto). The second staff starts with 'M.I.' (Mezzo-Indotto). The third staff begins with 'S.M.D.' (Silenzio-Mezzo-Dotto). The fourth staff starts with 'M.I.'. The fifth staff begins with 'M.D.'. The music consists of various note patterns and rests, with some notes connected by slurs and others by vertical stems. The piano keys are indicated by black and white dots on the staves.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of six measures. The first measure starts with a bass note followed by a treble note. The second measure begins with a bass note. The third measure starts with a treble note. The fourth measure begins with a bass note. The fifth measure starts with a treble note. The sixth measure begins with a bass note. The music is written in a style that requires both hands, with complex fingerings indicated by numbers above the notes.

LeRiePar

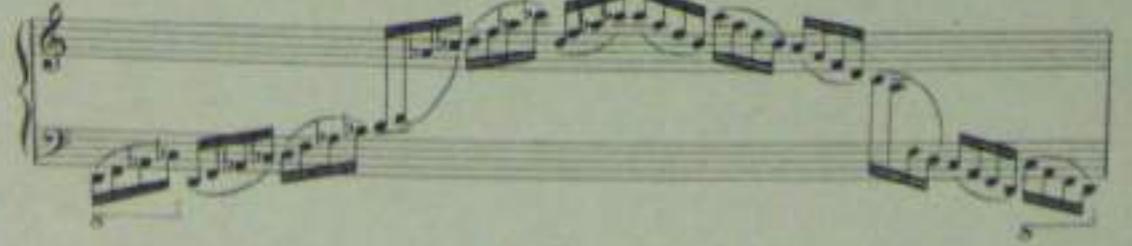
LeKlePa



17



XIII.





XIV.



A handwritten musical score for piano, consisting of five staves of music. The music is written in common time, with a key signature of one sharp (F#). The score includes dynamic markings such as *ix*, *M.D.*, *D*, and *p*. The first two staves are treble clef, while the third, fourth, and fifth staves are bass clef. The music features various note heads, stems, and beams, with some notes having horizontal dashes through them. The score is written on aged paper with blue ink.

20

XV.^a

^a Continúe hacer estos ejercicios por toda la extensión del teclado.

21

LeRueP

22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

LeRueP



22



Ligado.



XVI.



15

LeKlePar

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

LeKlePar

Literatur

LexiePar

三

XVIL

Continuando por la extensión de una 8va más.

Continuando
por la exten-
sión de una
8^a más,

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth-note patterns. Measure 11 starts with a whole note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

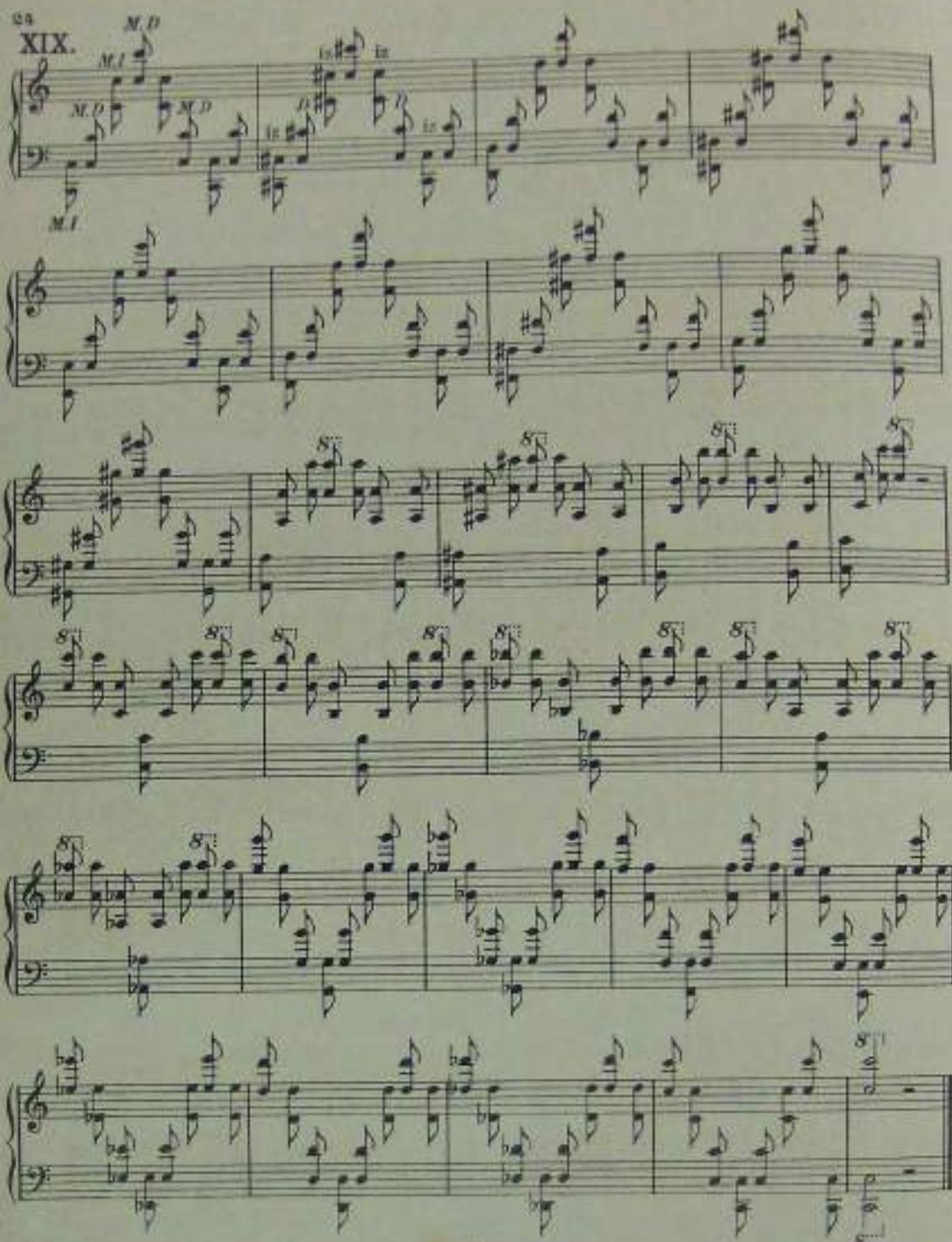
A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves use a common time signature. The music consists of eighth-note patterns. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a quarter note. The score concludes with a repeat sign and the instruction "Continuar por una 8va más." at the end of the second measure.

Continuar,
por una 8^a
más.

XVIII.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth-note patterns. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a quarter note.

24 XIX.



LeklēPār

XX.

Do mayor.



La menor.

25

Fa mayor.



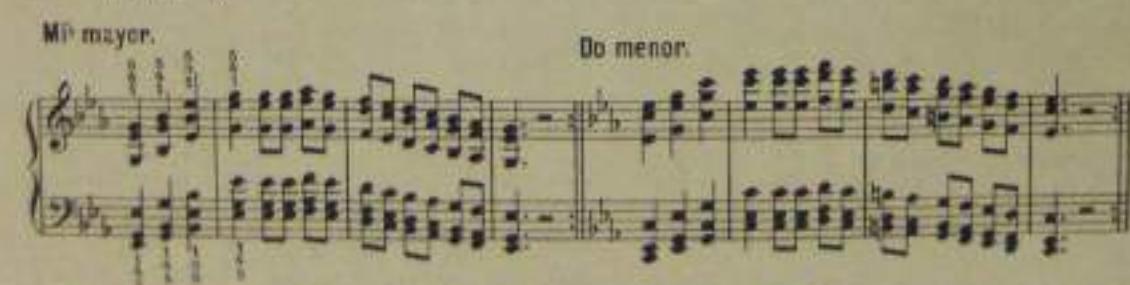
Re menor.

Sil mayor.



Sol menor.

Mi mayor.



Do menor.

La mayor.



Fa menor.

LeklēPār

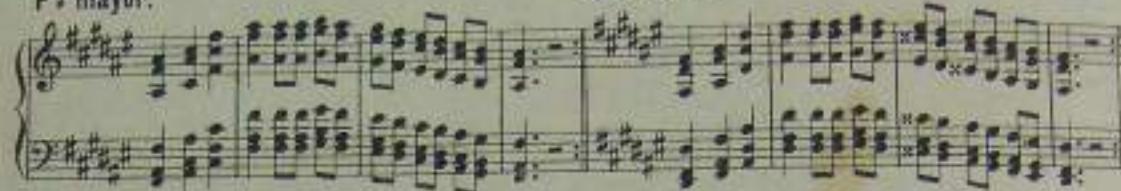
Re = mayor.

Si = menor.



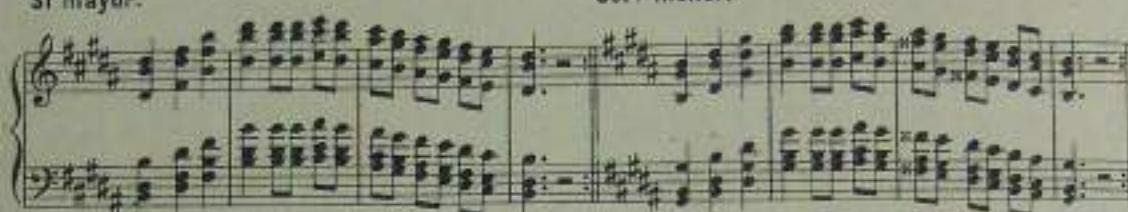
F# major.

Re = menor.



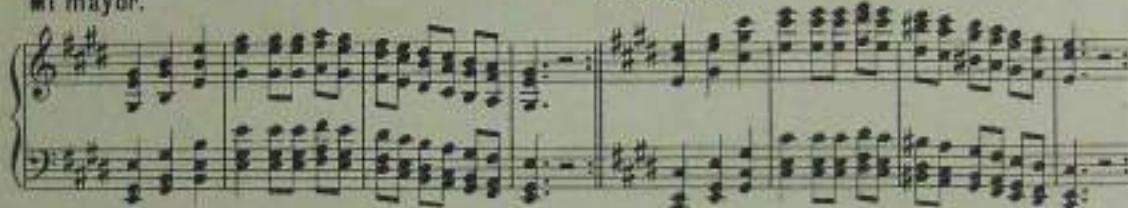
Si = mayor.

Sol = menor.



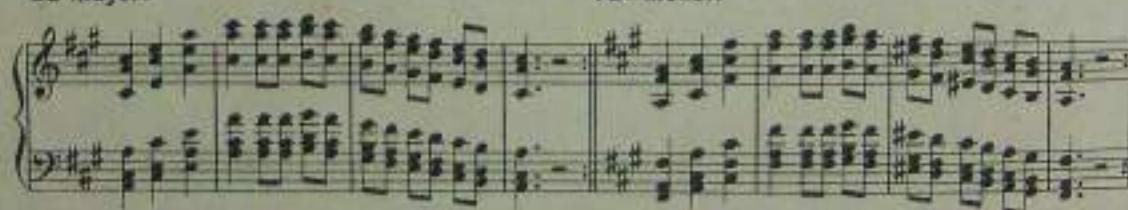
Mi = mayor.

Do F menor.



La = mayor.

Fa = menor.



לְרַבָּה

LeRilePar

A page from a musical score featuring three staves of music. The top staff is for the strings, the middle for the piano, and the bottom for the bassoon. The score is in common time. Measure 1 starts with a forte dynamic (F) and a sharp sign. Measures 2-3 show a transition with various dynamics (F, f, ff, ff, ff). Measures 4-5 continue with dynamic changes and key shifts. Measures 6-7 show a return to a more stable dynamic and key. Measures 8-9 conclude the section with a final dynamic and key signature.



XXII.

^{7/8} disminuidas.



Ler KlePra



29



Repítase la serie XXII con puntillas V.G.

XXIII.



Repítase con el puntillo.



XXIV.

7^{da} de dominante y Tónica.



Ler KlePra

LeRLeP

LeRLeP

30

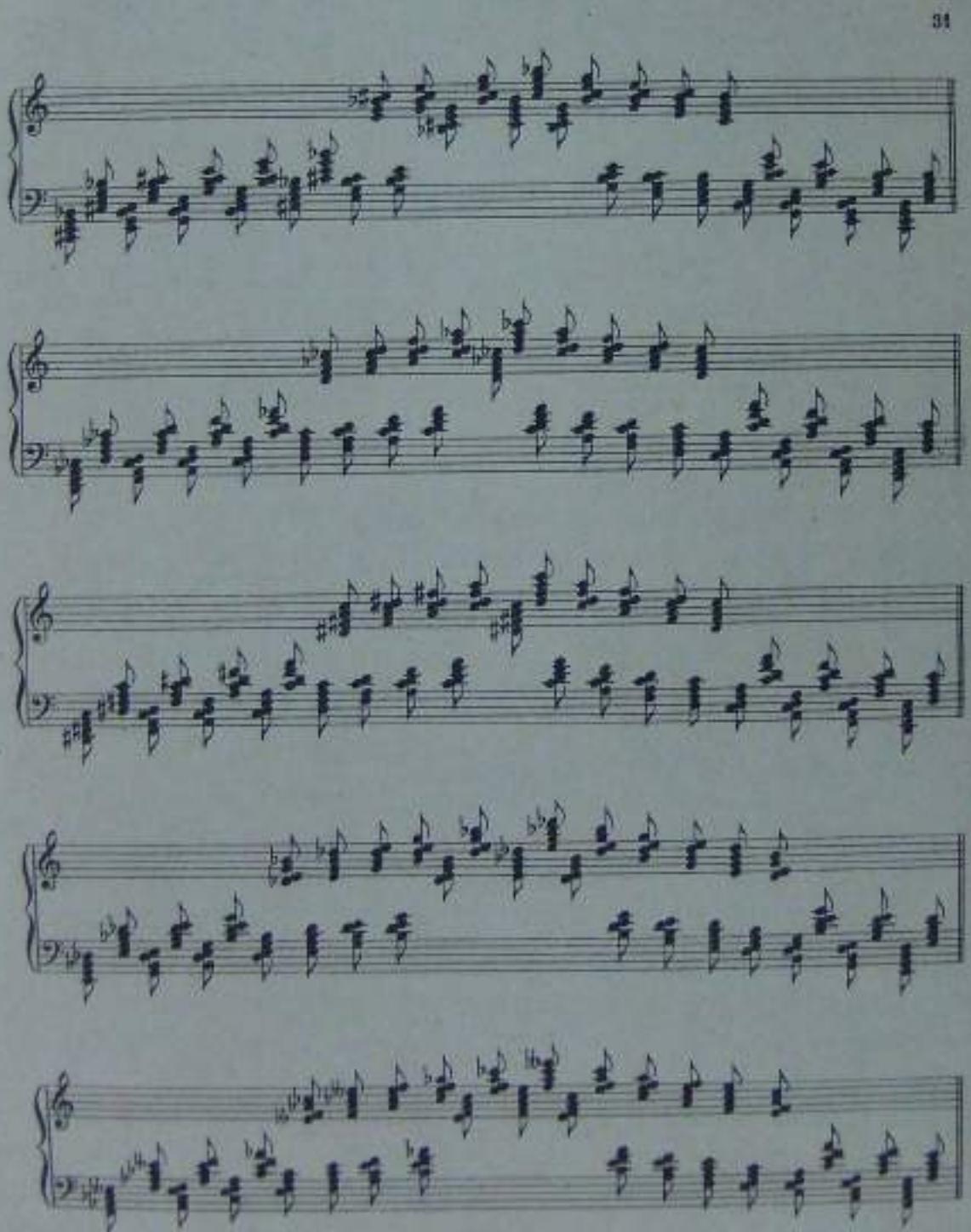


XXV.

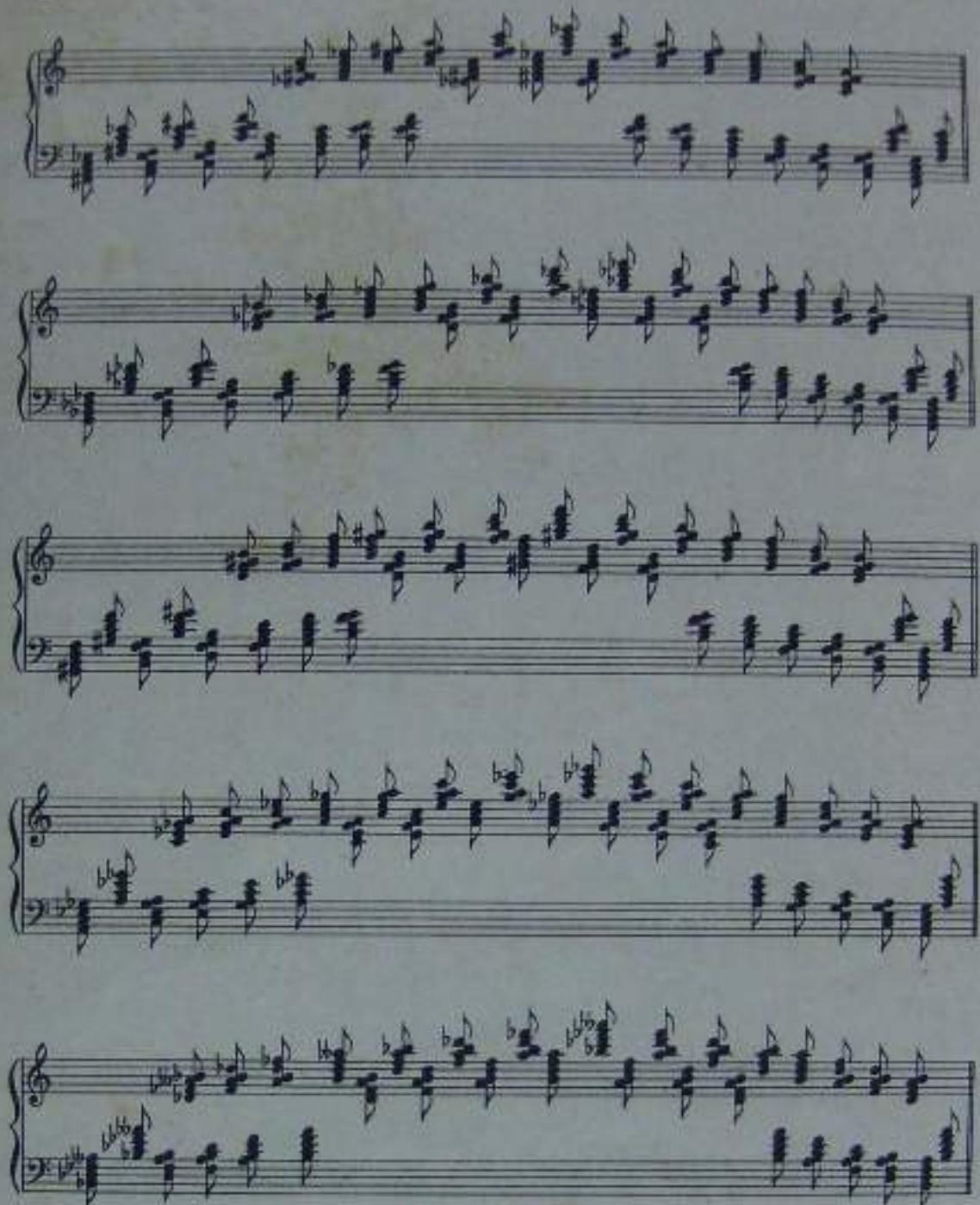
7as disminuidas y sus inversiones.



Lied der



82



83

Lectura

1 22 46 82 56 32 68 12 02 81 21 91 01 81 21 11 01 6 8 1 2 0 5 4 3 2 1

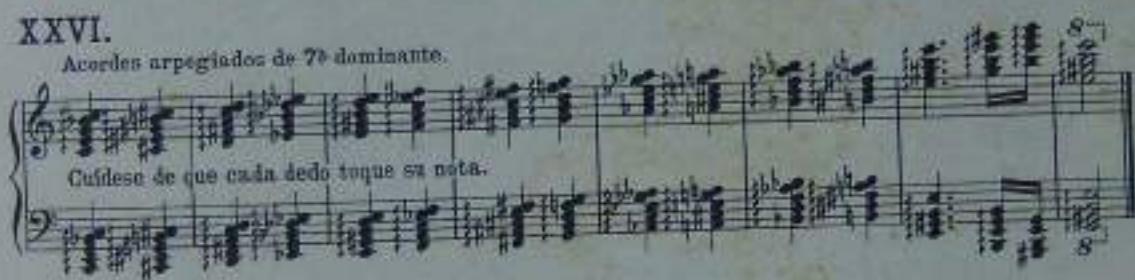
Lectura

88



XXVI.

Acordes arpegiados de 7º dominante.



XXVII.



34

A handwritten musical score for piano, consisting of five staves of music. The music is written in common time. The first four staves begin in G major (two sharps) and transition to E major (one sharp). The fifth staff begins in A major (no sharps or flats). Measures 34 through 38 are shown. Measure 34 starts with a forte dynamic. Measure 35 starts with a forte dynamic. Measure 36 starts with a forte dynamic. Measure 37 starts with a forte dynamic. Measure 38 starts with a forte dynamic.

8

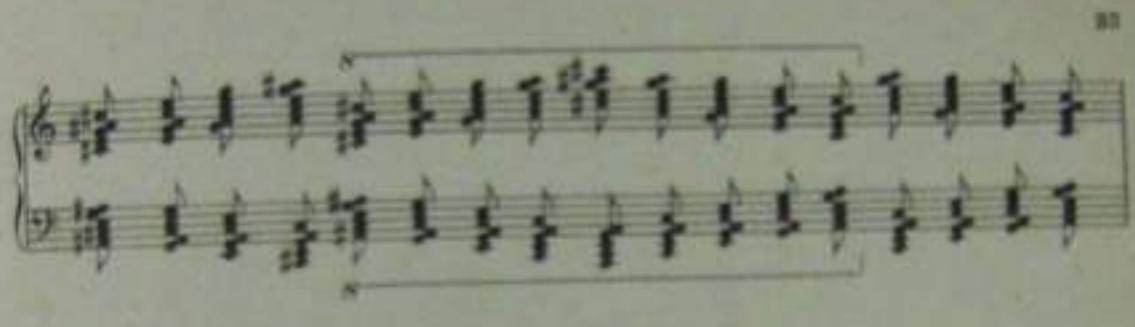
8

8

8

LeRuePd

LeRuePd



XXVIII.

